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and Thomson's "Lovely young Lavinia," resting on a stile, with her burden of wheat-ears, also find places among this group of types of exquisite girlhood. After the nudities and the *demi-mondaines* of the French school, this fair and winsome assemblage brings to the soul a positive sense of elevation and of refreshment.

Calderon, too, can paint a lady: the elegant dame in the foreground of his picture, 'On her Way to the Throne,' is a very image of high-bred grace. Superb in her powder, her laces, and satins, the queenly lady pauses for a moment to suffer her anxious hair-dresser to give a last turn to the curl that falls upon her swan-like neck. Two lackeys wait to draw aside the tapestry *portières*, to give her entrance to the royal presence. Behind her come her friends and companions in the presentation, fair and elegant, like herself. That supreme air of distinction which is so hard to render, pervades the atmosphere of this picture, subtle, delicate, and intangible as a perfume.

The 'Lucrezia Borgia' of Mr. Elmore is a strange and striking work. The Duchess of Ferrara stands beside a doorway, the curtain of which her companion, a truculent-looking hero, has just drawn aside. She stays his progress with a gesture, perhaps hesitating to trust the execution of her purpose to his dagger, and preferring to confide in the powers of the crystal phial that she holds half-concealed amid the folds of her drapery. The light from the open doorway strikes full across her fair, sinister face, and lights with lurid lustre her *crêpé*, red-gold hair, and crimson-velvet robe. Less characteristic and striking is the countenance of the queen in the picture entitled 'Mary Queen of Scots and Darnley at Jedburgh.' The Scottish syren is depicted as a beautiful and gentle-looking woman, who strives to win her surly lord to acquiescence in her will by her earnest pleading. The tall figure of the sulky, recalcitrant Darnley, in his black-velvet doublet, is the best point in the picture.

Mr. Alma-Tadema figures in the Exhibition with no less than ten works, with most of which the Parisian public are already familiar. Yet, this artist, neither by birth nor by talent, can be counted among the English painters. The refinements of his colouring, the perfection of his drawing, belong more to the French school; while his subjects are chosen wholly from the antique. Like Hector Leroux, he devotes himself to the reproduction of the scenes and characters of ancient Rome. But Leroux puts upon canvas the poetry and the legendary lore of that remote past. A dreamy and mystic atmosphere envelopes his scenes and his personages. To Alma-Tadema belong rather the daily life and the reality of the ancient world. He is a master of his art, cold, correct, serious, never yielding to the claims of sensationalism, nor drifting into the vagueness of idealism.

From the pencil of Mr. Yeames we have a bright little scene from the social life of the last century. Two sedan-chairs have been placed opposite to each other in a wide and handsome street. In the one stands a powdered cavalier in crimson velvet, and in the other a lady in rose-coloured brocade, their heads just appearing over the top framework. They are exchanging some last remarks and confidential disclosures, while their attendants wait to

shut down the covers of the sedan-chairs, and to carry them off. In the background a gorgeous coach rumbles heavily away. In very different style is the 'Death of Amy Robsart,' by this artist, a large painting showing the fair form of the hapless lady extended lifeless at the foot of a staircase, while her murderers peer anxiously from the topmost steps, to see if their work has been well accomplished.

The 'Applicants for Admission to a Casual Ward,' by Mr. Luke Fildes, is a heart-rending picture, in the truthful simplicity and realism of its representation of the sufferings of the London poor. Full of life and movement also is the 'Saturday Night in the East End of London,' by Mr. Barnard. These paintings, with Frith's 'Derby-Day' and 'Railway-Station,' have the conspicuous merit of being vigorous and literal transcriptions of striking scenes in English life—a lesson by which our painters, and those of France as well, would do well to profit.

Mr. Burne Jones is represented by a single large picture, entitled 'The Beguiling of Merlin,' in drawing and composition evidently inspired by the illuminators of ancient missals, but cold and even sombre in colouring. The pale head of the sage, with upward-glancing eyes, and his white, thin hands, are admirably painted. The slender form and attenuated features of Vivien have a weird beauty, a Circe-like charm, and her head-gear of interlacing serpents is a singular and imaginative conception. In her dusky-purple robe, she looks like a sombre enchantress rather than the deviser of beguiling spells "with woven paces and with waving hands." Something of a more human and sensual grace would have suited the character better.

Even a bare mention of all the noted works of Art in the English section would stretch this necessarily brief notice into undue dimensions. The exhibit is a brilliant and a creditable one in all respects. Especially is it remarkable by its characteristic nationality. Save in the case of Alma-Tadema, an adopted son of English Art, and not one native and to the manner born, the influence of the Continental schools is unfelt and powerless. English Art is essentially and thoroughly English, and not a pale reflection from Paris or Munich. This fact is particularly noticeable in the choice of subjects, no less than in the minutiae of handling and colour. English scenery and English history, the fair faces of Englishwomen, the deeds of English heroes, the every-day life of England, furnish forth themes for the pencils of her artists. And her painters have not yet learned the pernicious doctrine that the choice of a subject is of no moment whatever, the execution alone being of any importance. That doctrine would probably prove correct did artists paint for an audience of critics and artists merely. But, outside of that chosen few lies the vast assemblage of the general public—a public which it has unfortunately become the fashion of late in certain Art-circles to regard with scorn. And it is impossible to look upon the interested countenances of the visitors to the English section and not to realise that for them painting had a new charm when she became the interpreter of history and poetry, of the fair face of Nature, and of the woes and wants of actual life.

LUCY H. HOOPER.

## NOTES.

**NEW PICTURES IN THE GALLERIES.**—A painting that fetches \$17,600 at an auction-sale may or may not be a work of Art. It is an object of interest, however, especially if it is only about nine inches high and twelve inches long, and contains nine human figures, and is from the studio of Meissonier. 'The Gamblers,' by this artist, now in the gallery of Messrs. Knoedler and Company, is one of the most important members of the recent Oppenheim collection in Paris. It was sold last April for the price just mentioned. Meissonier calls it 'Innocents et Malins' ('The Simple-minded and the Evil-minded'). Two cavaliers of the time of Louis XIII. are playing cards with a couple of greenhorns who have been decoyed into a low saloon. The players are seated on each side of a table, near which are four standing cavaliers who witness the fleeing of the "innocents." A fifth cavalier has seated himself on the bench beside the winning pair, and, holding a half-emptied glass of sherry in his left hand, leans for-

ward and fixes his eyes mildly upon one of the victims, who is about to make the critical play, and whose companion is counselling him with reference to it. The leading player on the other side—his face is a fine study—awaits his decision with eagerness and confidence, seeming as if he might say, "No matter what card you put down, you poor fool, I have got you where I want you!" Meanwhile his accomplice on his left smiles triumphantly, and peers across the table into the mild face of the young imbecile, while three of the four spectators who stand around them reveal no sign of sympathy with either party. Their expression is imperturbable and stony. The fourth one, who smokes his pipe complacently, is evidently pleased at the impending slaughter. Though now exhibited for the first time in this country, the canvas bears the date of 1861. As is usual with Meissonier's works, it is painted in an almost negative key of colour, a fact which greatly increases the difficulty of representation, and enhances our admiration for

the artist's mastery of *technique*. No study of battling lights is here, no daring display of colour, no glaring tints, no Venetian scheme. The drawing is extraordinarily skilful and faithful even to the smallest details, and the relief and lifelike character of the figures are beyond praise. Their expression is wonderfully varied and interesting. The artist's consummate knowledge of the human form, his patient industry, and his command of the resources of his palette, are disclosed in full measure. Meissonier's execution is, perhaps, as nearly perfect as that of any other painter living or dead, and there is no probability that his pictures, while they last, will ever bring less prices than at present. The 'Innocents et Malins' is no pictured scene, but life itself; and American lovers of Art are under deep obligation to Messrs. Knoedler and Company for the opportunity of studying a specimen of workmanship so supreme.

In Mr. Avery's gallery there is a pleasant painting by Piltz, of Weimar. The aged inmates of an almshouse for women are sitting at tables and preparing a lot of white chicken and geese feathers for conversion into toothpicks. Their hands are covered with the fine fuzz which has been picked from the feathers, and which is floating around the room. Some of them wear green-paper shades on their foreheads to protect their eyes. On the floor are bags and boxes. Each of the twelve or fifteen faces is a distinct study of character from the life. The prevailing expression is one of sadness and listlessness, though one of the old women at the right is actually merry, possibly by reason of a potation suggested to the spectator by the redness and flabbiness of her countenance. The subject is entirely novel and original, and treated with commendable care and skill.—Mr. Schaus has Erskine Nicoll's 'Looking out for a safe Investment,' which is well known through the engraving. Two Scottish boys, returning from school, their strapped books in their hands, are looking through a shop-window at the plentiful supply of toys behind it. They are of the type which Mr. Nicoll is so fond of painting. The street is covered with snow, the boys are warmly clad in rough homespun, and their cheeks are rosy—rather crudely so. In the distance pedestrians and houses are seen through a thick, grey atmosphere. Nicoll always has a story to tell, and this story is as simple and almost as touching as the best of his narrations. Scottish Art has considerable sympathy for modern French Art, but this painter's work does not show it.

BOSTON.—The annual exhibition of the city free evening drawing-schools was held in May, at the rooms of the Art-Club. The collection included a large number of drawings from six schools, the gallery being completely filled with the scholars' handiwork. Examples of drawings from the flat and the round, with architectural designs and instrumental drawing, ship-draughting, and ship-construction, showing the practical aim of the teachers, betrayed the excellent results which have followed from the introduction of free Art-teaching in Boston. The larger part of the pupils are, of course, those who intend to pursue the mechanical arts, and to whom this branch of instruction is of the highest importance. Besides the drawings, a number of casts, from designs modelled by the pupils of one of the schools, was exhibited. The exhibition remained open a week. . . . A very interesting special exhibition was opened during the month at the Art Museum, the progress of which, despite the hard times, is very rapid and gratifying to Boston Art-lovers. It aimed to give illustrations of the art of wood-cut engravings, from its earliest beginnings to the present time. A large number of specimens was to be seen, including the Nuremberg Bible of 1584, and the Nuremberg Chronicle, some fine Albert Dürers, and also excellent examples of the latest American wood-engravings, by Linton, of New York, and Anthony, of Boston. Four fine pieces of old stained glass, from a Swiss château, have been added to the Museum, which date from the sixteenth and seventeenth centuries. Among other recent additions are some beautifully carved ivory cups from the Black Forest, some specimens of enamel on copper, and of English and china porcelain, and two carved doors from Brussels and Ypres, of the fifteenth and sixteenth centuries. The picture-gallery has been rehung for the summer. The extension of the Museum has been begun, and is going forward vigorously. . . . Mr. Hunt has just finished two portraits, which are declared to be among the best work he has ever done. They betray his powers, while free from his eccentricities. . . . A collection exhibited at one of the galleries contained pictures by Fromentice and George L. Brown; a landscape by Lambinet, a striking picture, 'William of Orange disposing of his Treasures'; French works by Bouguereau, Corot, Toulmouche, Baugnet, Robie, and Shreyer; and American works by Staigg, Hunt, Sausil, and Schultze. Several pictures by Joseph Jefferson, the actor, were also exhibited. . . . Another exhibition comprised a number of paintings by local artists, those of F. D. Williams, F. H. Shapleigh, and W. P. Phelps, being the most noticeable. Mr. Williams exhibited foreign landscapes, and Mr. Phelps some skilful cattle-pieces. Among other contributors were T. Clark

Oliver, C. R. Grant, G. N. Cass, Enneking, Griggs, and Higgins. . . . The portrait of Henry Wilson, by Edgar Parker, has been purchased for presentation to the city, to be hung in Faneuil Hall, where Dr. Parker's portrait of Sumner already is.

WASHINGTON.—A picture of unusual interest is on exhibition at the Corcoran Gallery. It is a full-length portrait of Martha Washington in reception-costume, in 1790, painted by E. F. Andrews, of Ohio, who has followed his profession in Washington during the past winter, and exhibited several successful portraits and subjects of *genre*. It represents Martha Washington standing in quiet dignity to receive her visitors. She is dressed in white brocade with a quilted pink petticoat; a light gauze veil, dropping on either side from the ruffled cap, is loosely tied over the bust, softening without hiding its buxom outlines. The head was painted from Healy's copy of Gilbert Stuart's famous portrait, and well preserves its features and expression, though, of course, animated by the social occasion represented. The right arm, nearly bare to the elbow, hangs easily by her side, and the left rests upon a chair. One satin shoe rests upon the pearl-coloured carpet. The figure is relieved against a dark wainscotted wall and a rich green-velvet curtain slightly drawn aside showing an apartment beyond. The eye is at once gratified with the harmonious colour of the picture, and the agreeable impression is increased by the excellence of the likeness, the pleasant glance of the clear hazel eyes, and the propriety of the rich costume that envelops this debonair impersonation of Martha Washington. It ought to adorn the President's House, or the State dining-room of Mount Vernon. The costume was painted from authentic patterns of the full dress of the period. Mr. Andrews has added greatly to his reputation by this work. He studied his art for several years in France and Germany, and was a pupil of Bonnat.—Thomas Moran's new picture of the 'Exploration of Florida by Ponce de Leon,' about the year 1512, is also in the Gallery. We look out from a shadowy, marshy foreground, under the colonnade of forest-trees, upon a clearing bounded by gigantic trees of cypress and live-oak, with a vista of tall palmettos and a dreamy bit of river beyond. On the sunlit opening, under the trees drooping with moss, stand De Leon and his soldiers in the picturesque military garb of the time, confronting a tribe of Indians, as though he was about to resume his exploring march. Altogether there is a charming blending of knightly romance and primeval sylvan solitude in this picture, which is executed with elaborate finish. It was painted with a view of disposing of it to Congress, as a pendant to the 'Discovery of the Hudson,' by Bierstadt, filling a panel in the House of Representatives.

HERE AND THERE.—Mr. Howard Roberts, the sculptor, of Philadelphia, has near completion, in the clay, a study of child-life, entitled 'Napoleon's First Battle.' The infant warrior is represented as contemplating the results of an exhibition of his destructive propensities, the victims being a regiment of toy-soldiers. The figure is beautifully modelled throughout, but the head is particularly fine, and, in some respects, it is one of the most positive successes that this artist has yet achieved. . . . An Art-Association was organised, May 27th, at Lowell, Massachusetts, and took all the requisite steps for a charter. The officers are as follows: T. B. Lawson, President; Mrs. D. L. Richardson, Vice-President; S. M. Chase, Secretary; G. J. Carney, Treasurer; E. W. Hoyt, Mrs. H. Wood, Henry Burrows, W. G. Ward, Misses Elizabeth O. Robbins, Helen A. Whittier, and Helen M. Wright, Directors. . . . Jaroslav Cermak, the Hungarian artist, pupil of Gallati and of Robert Fleury, for the last twenty years of his life a resident of Paris, has just died there, at the age of forty-seven. His pictures, 'The Voivode,' 'Episode of a Montenegrin War,' 'A Young Girl with Horses,' 'The Taking of Lauenburg,' and the like, were features of several *Salons*. . . . M. Robinet, aged forty-six, a well-known sculptor, who was one of the competitors for the statue of Voltaire, of which the models are now being exhibited at the School of Fine Arts, is dead. . . . The death is announced of M. Alexandre Viollet-le-Duc, a skilful landscape-painter and an able writer upon Art. He was brother to M. Eugène Viollet-le-Duc, the distinguished architect. . . . Mr. Ulysses D. Tanney has just finished the copy of Copley's portrait of Governor John Wentworth, which he has been painting for Dartmouth College. . . . Alma-Tadema never dates his pictures. "It is," he avers, "a useless precaution against the copyist, who is a cunning fellow, and paints amazingly well at times. I think it better to number my pictures as a musician numbers his works. This plan makes the detection of fraud easy, especially as I keep a book in which every picture is entered, with full description and account of to whom sold, for how much, where exhibited—if exhibited—and so forth." . . . The Society for photographing Relics of Old London proposes to publish the following subjects with its fourth year's issue: 'Temple Bar'; 'Gate and Courtyard of 102 Leadenhall Street,' demolished in 1875; 'Houses in Gray's Inn

Lane,' demolished in 1878; 'Shop in Brewer Street, Soho;' 'The Sir Paul Pinder, Bishopsgate Street;' 'Houses in Holborn.' Mr. Alfred Marks, of Long Ditton, secretary of the society, will receive subscriptions. . . . It is understood that to Mr. Leighton and Mr. Poynter has been entrusted the task of designing the mosaics which it is proposed to substitute for Thornhill's pictures in the dome of St. Paul's. "This is to be the case, we presume," says the London *Athenæum*, "if the £40,000 required for the work is forthcoming. We confess to believing that to destroy Thornhill's works would be a pity. At any rate they have a magnificent decorative effect which it would be hard to surpass, or even to approach, by mosaic, which does not readily lend itself to producing the aerial splendour so desirable in the place. Would it not be better worth while to begin decorating the cathedral where its walls are blank, and leave the greater task of enriching the dome?"

MESSRS. PRANG AND COMPANY have begun the publication of "The Native Flowers and Ferns of the United States," by Professor Thomas Meehan, Vice-President of the Botanical Section of the Academy of Natural Sciences, of Philadelphia, and editor of *The Gardeners' Monthly*, etc., exquisitely illustrated by coloured plates printed in chromolithography. The work is published in parts, in two series of twenty-four numbers each, each part accompanied by four coloured plates. "The want," say the projectors, "of a good illustrated and comprehensive work on the flowers and ferns of the United States, similar to the works which have been published on the flowers of nearly all the leading countries of Europe, has long been felt. But the difficulties in the way of the undertaking, arising partly from the peculiar combination of scientific, artistic, and literary talent needed in its execution, and partly from the seeming necessity of beginning a work which would run on unfinished through a long series of years, have thus far proved insurmountable obstacles to those who have ever thought of preparing such a work. It is believed that these difficulties have been overcome by the plan of publication adopted for the present work, and by the exceptional facilities for producing it commanded by the author and the publishers." It is proposed to treat the subjects under their different aspects, as follows: 1. *Botanically*, by giving concise and correct botanical descriptions, referring the student to recognised standard works, and treating of the physiology and the structural peculiarities of the plants represented, in as simple and popular language as possible; 2. *Horticulturally*, by calling the attention of gardeners to those among the wild-flowers of our country which have, as well as those which have not, yet been transferred to the garden, and giving hints as to modes of cultivation and improvement; 3. *Popularly*, by pointing out the poetical and legendary associations of plants, and indicating the various sentiments which have found expression in what is known as the "language of flowers," together with the apparent as well as hidden beauties in many of them, especially in reference to their use in the arts of decorative design. Numbers one and two are now before us. The plates in these parts are simply admirable—excellent in drawing, rich in colour, having almost the vivid character of original drawings. The work does great credit to its projectors in its general execution, and we trust will meet with the popular success it deserves.

THE NEW ACADEMICIANS AND ASSOCIATES.—Two Academicians and three Associates were elected at the annual meeting of the National Academy, in May. The new Academicians are Horace Wolcott Robbins and Robert Swain Gifford; the new Associates Benjamin C. Porter, William R. O'Donovan, the sculptor, and Walter Shirlaw. Mr. Robbins was born in 1842, in Mobile. Some of his landscapes are, 'Roadside Elms,' thirty-six by fifty-four inches; 'Mount Philip, from the Farmington River,' forty-eight by sixty inches, the latter having represented him at the Centennial Exhibition; and views in the Alleghanies, on the Connecticut, in New Hampshire, Vermont, New York, Jamaica, and Switzerland. Mr. Robbins is the Secretary of the Artists' Fund Society, and the Treasurer of the Water-Colour Society. Two of his pictures, the 'Ensign House at Simsbury,' and the 'Harbour Islands, Lake George,' are now in the American department of the Fine Arts at the Paris Exhibition. To the present National Academy exhibition he has sent 'Morning in the Adirondacks,' and 'Sunny Banks of the Ausable.' Of Robert Swain Gifford we gave a biographical sketch, accompanied with two examples of his work, in the *Art Journal* for October, 1877. Mr. Benjamin C. Porter is a prominent Boston artist. He is most favourably known in New York by his portrait of 'A Lady and Dog,' exhibited in the Academy last year. Mr. William R. O'Donovan is a well-known sculptor; he was born in Virginia, in 1844. His principal work is a portrait-bust of Mr. Page, now in the National Academy; other works are portrait-busts of Mr. Winslow Homer, Mr. Thomas Le

Clear, and Mr. W. H. Beard. Mr. Walter Shirlaw is the President of the Society of American Artists, and Professor of Drawing in the school of the Art-Students' League. He has recently returned from Munich, where he had a thorough course of study. In the exhibition of the Society of American Artists he was represented by his 'Good-Morning,' a woman and a flock of geese in a barn-yard.

'CHARLES I. AND CROMWELL,' BY DANIEL MACLISE.—A large historical work of some interest, executed by Daniel MacLise when only twenty-five years of age, is in the gallery of the Messrs. J. & R. Jennings, London. The subject is 'An Interview between Charles I. and Cromwell.' The work was exhibited at the Royal Academy in 1836, and was purchased by a gentleman in whose family it has remained ever since. The centre of the picture is occupied by a large table, at which, on the farther side, Ireton is seen writing, and Fairfax standing beside him. At the right end of this table sits Cromwell in cuirass and jack-boots, grasping his white beaver in his right hand, and looking intently, and apparently not without sympathy, at the group at the other end. This group is composed of the king and two of his children, the Duke of York and the Princess Elizabeth. The father looks down affectionately on the boy as he reads to him, while his little sister lays her cheek playfully and lovingly against the glossy coat of her favourite spaniel. A white greyhound stands immediately behind the little princess, and helps to connect the two sides of the composition. Over their heads are emblazoned the royal arms, and the colouring throughout has none of that tendency to chalkiness which in after-years detracted so much from the works of MacLise. There is nothing here but what would lead one to anticipate a coming colourist, just as already the group of the king and the two children speaks of dramatic instinct and composition. The figures are life-size, and the canvas measures eight feet by six.

THE nineteenth annual reception of the Women's Art Department of the Cooper Union was held on the evening of Wednesday, May 29th. Examples of crayon-drawing, oil-painting, water-colour, tile-painting, and original designs, were displayed on the walls. The ladies of the department, it was stated by the principal, Mrs. Susan N. Carter, have earned, from November, 1877, to May, 1878, \$11,000 by the sale of their designs, or by teaching. The Drawing Class numbers ninety-eight, sixteen of whom are graduates this year. The Normal Drawing Class, members of which received prizes, numbers twenty-eight. The following are the principal prizes in this department: Portrait-Drawing: First prize, \$30 in gold, Miss Emma Haviland; second prize, silver medal, Miss Leila M. Smith; third prize, bronze medal, Miss Ella Martin. Drawing from the Antique: First prize, \$20 in gold, Miss Marian Y. Bloodgood; second prize, \$10 in gold, Miss Sylvia Martinache; third prize, silver medal, Miss Fannie L. Pressler. Ornamental Scroll-Drawing: First prize, \$20 in gold, Miss Jennie L. Parker; second prize, \$10 in gold, Miss Rebecca Wohlfert; third prize, silver medal, Miss Amanda Schile. Normal Drawing Class: First prize of \$50, from L. Prang & Co., Miss Myra Jones; second prize, \$30 in gold, Miss Annie A. Wood; third prize, silver medal, Miss Lillie Walker. Engraving School: First prize, \$20 in gold, Miss Isabel McDougal; second prize, \$10 in gold, Miss M. L. D. Watson.

A FRENCH ARTIST'S LONDON SUBJECTS.—M. Burty writes to the *London Academy* from Paris, as follows: "M. A. de Nittis obtains the most legitimate success by means of two pictures painted in London. His powers of observation grow keener every day. His view of the Bank of England, with the well-marked types of character that hurry along the pavement, the carriages of all kinds crossing one another's path in every direction, the solemn, bearded policemen helping old ladies safely over the crossing, and the fog that marks the outline of your monuments, is so lifelike a composition that it is readily understood at first sight, and calls forth the applause or the curiosity of the public, who feel instinctively that the portrait is correct. In another painting (which, unfortunately, is not well lighted) M. de Nittis has portrayed a scene in St. James's Park—the water rippled by a pleasure-boat, at the back of which a fair lady is seated; the black swans, the delicate verdure of the trees that rise on the opposite bank, the buildings in the background glowing in a clear soft light under a hazy sky; the whole is steeped in a poetic atmosphere which touches me the more because I have so often felt its effect. This poetic feeling, to which your poets have given such admirable expression, is little felt in France, and your national pride owes a debt of gratitude to M. de Nittis for having, by the aid of painting, brought it before the eyes of the French public, so little accustomed to travel or to read."